

The prompter's handbook. Ed. by J. A. French

PROMPTERS' HAND BOOK

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EDITED BY J. A. FRENCH.

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3

INTRODUCTORY

In presenting this book to the public I have endeavored to make it a practical systematic method for beginners. The calls, or changes given, are in many instances original and new, and all features of the work will be presented so plainly and concisely that they will not be difficult of interpretation. Many books upon this subject have been published and of course it would be impossible to write one entirely new and original in every respect, but if

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this treatise is faithfully studied and its theories fully understood, it will enable the student to enter the ball room and assume the prompter's position with confidence, and perform its duties intelligently.

The ideas of the leading prompters and dancing school teachers of New England are added to my own, thus enabling the reader to compare the different schools and study illustrations of different theories.

5

The Prompter's Hand Book.

THE VOICE

It is not necessary that a prompter should have a deep and powerful voice and it is a mistaken idea that such is the chief requisite for fame and success. A clear voice of moderately high pitch is preferable, and accompanied with distinct articulation will penetrate farther than a heavy one in a crowded ball room. After familiarity with different halls the prompter can so regulate his voice that he will be understood in the most remote corners without undue exertion on his part. Do not speak too loud or strain the vocal organs. Speak each word slowly, distinctly, and with emphasis, but not in a drawling style. This will require care and will seem a little difficult and unnatural at first, but it will gradually become habitual and the results attained will be of great value. Each call should be 6 deliberate, and plenty of time taken for it. As an illustration take the call, "First four right and left." Allow for this call three measures of the music, consuming all the time required to play them in calling the change. "Grand right and left" or "Ladies grand chain" require the same time. Calls of two words only require two measures.

Great care should be taken to call changes at the proper time, that the dancers may receive them in time to execute the evolutions required. Many prompters call changes without regard to rhythm, time, or any definite system.

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It is needless to remark that such are not in great demand.

The call for each change should be completed before the commencement of the strain during which the change, or evolution, is to be danced.

Some changes require *four* , some *eight* , and others *sixteen* measures.

The following first number from a plain quadrille is given as an illustration.

It contains *four* eight measure strains including the *Da Capo* from the 2d to the 1st. The calls are above each staff, in brackets and in the proper place.

7

1st time (First four right and left.) 2d " (Ladies chain.) 3d " (Sides right and left.) 4th " (Ladies chain.)

Note .—The first strain of each number is not danced the first time it is played. The last number however is sometimes an exception to the rule. As the calls precede the evolutions the dancers perform the change called, while the next following strain is being played—thus: At the sixth measure of the first strain the prompter calls “First four right and left.” This change requires eight measures and is executed during the performance of the second strain by the orchestra.

8

It is as important that a prompter should study elocution as for a public speaker. A pleasant-toned emphatic voice is a great desideratum for any person whose success depends upon its use in public places.

Carefully avoid speaking through the nose, thick utterance, and an unpleasant pitch of voice. A study of elocution would be of great advantage and really is as much of a necessity to the professional prompter as to an orator

9

CALLS OR CHANGES.

This work is not intended as a treatise upon the art of dancing, for it is assumed that the prompter has already the necessary familiarity with the different changes and evolutions required to execute them.

It is intended as a guide to the art of prompting and to illustrate how the various changes may be intermingled.

No one should attempt to call changes which he does not fully understand, both in regard to their connection with each other and the necessary time required to perform them.

A term with a good teacher of dancing will give the desired knowledge.

The following are the different calls; and the number of measures of music required to execute each change called, is designated by figures enclosed in brackets.

All balance partners [4]

All balance corners [4]

All promenade [8]

Half promenade [4]

Eight hands around [8]

The other way [8]

10

Six hands around [8]

Four hands around [4]

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All forward and back [4]

First two forward and back [4]

First four forward and back [4]

Next two forward and back [4]

Sides forward and back [4]

All turn partners [4]

All turn corners [4]

Cross right hands half around [4]

Left hand back [4]

First two lead to the right [4]

First two lead to the left [4]

First four lead to the right [4]

First four lead to the left [4]

Forward and address [4]

Form a basket [8]

Grand right and left [16]

Grand right and left half around [8]

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Ladies chain [8]

Ladies half chain [4]

Gents grand chain [8]

Lead to the right, chasse out, and form line [8]

Lead to the left, chasse out, and form line [8]

Right and left [8]

Half right and left [4]

Turn opposite [4]

11

Join right hands across [4]

Promenade four (or sides) [8]

Each change and the number of measures required to dance it should be committed to memory. It will be noticed that many of the calls given are duplicates of others in general effect; such as, Turn partners, Turn corners, or Turn opposite. Either change requires four measures.

The principal feature of each change is the Turn. It therefore simplifies matters to remember the fundamental principle of each change. The following condensed table of some of the calls will assist the reader.

Balance 4 measures.

Promenade 8 "

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Half promenade 4 "

Grand chain, (Ladies chain, or Gents chain) 8 "

Half chain 4 "

Forward and back 4 "

Turn 4 "

Lead to right or left 4 "

Right and left 8 "

Half right and left 4 "

It is important that great familiarity with all these changes be attained, otherwise one might be followed by another, which it would be impossible to execute.

12

Vary the calls as much as possible in different quadrilles, but avoid too much variety in any one number.

The first quadrilles given as examples are simple and easy to commit to memory, and also particularly adapted for use at parties when the dancers are not familiar with fancy changes.

Adapt your changes to the capabilities of the dancers, and never confuse them by attempting to exhibit your own powers.

Watch the dancers carefully and notice if they understand you and seem familiar with your changes.

On an engagement the Grand March will probably be the first number on the programme. The floor manager will generally give you the signal when to start and finish. The march should be played moderately slow. If the Sicilian Circle follows, at the finish of the march, say "Please form for the Sicilian Circle; every other couple face about." After they are formed upon the floor properly, call the following changes, the music and dancers starting together. The figures denote the number of measures required to execute each change.

13

SICILIAN CIRCLE.

Circle four hands around [4]; turn partner [4]; right and left [8]; ladies chain [8]; all forward and back [4]; pass through [4].

The above completes the figure, and, after "Passing through," the dancers all face new couples. Repeat this order of changes several times. Variety may be afforded by adding to "Turn partners" *the other way*, and at the finish, call "All balance partner" [4]; turn partner [4]; promenade around the hall for the last eight measures.

After considerable experience the prompter may vary the changes as follows: All cross right hands half around [4]; left hand back [4]; ladies' chain [8]; all chasse to the centre of the hall and back [16]; forward and back [4]; pass through [4]; thus giving a new figure entire, at which point the original figure can be resumed.

14

POSITION OF THE DANCERS WHEN FORMED FOR A QUADRILLE.

The "Head of the hall" should, when possible, be next to the music.

The first and second couples are in some localities termed "top couples" or "tops." The third and fourth couples are termed "side couples" or "sides." The "next couple" is the next

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on the *right* , thus; the “next” couple to the first couple is the third (instead of the second), then the second, then the fourth.

15

The first two are the first lady and opposite gent; next two, second lady and opposite gent; next two, third lady and opposite gent; next two, or last two, fourth lady and opposite gent.

It is absolutely necessary that the prompter be familiar with all of these positions, etc., or confusion will result. He is the commanding officer and should understand his duties accordingly.

16

QUADRILLE.

As prompted by J. A. French, Boston, Mass .

No. 1.

Wait 8 bars . First four right and left [8]; promenade [8]; ladies' chain [8]; promenade [8]; sides right and left [8]; promenade [8]; ladies' chain [8]; promenade [8]; all balance partners [4]; turn partners [4]; all promenade [8].

No. 2.

Wait 8 bars . First four forward and back [4]; four hands around [4]; two ladies swing in the centre [4]; six hands around the ladies [8]; all turn partners [4]; grand right and left [16]; balance corner [4]; turn partners [4]; sides forward and back [4]; four hands around [4]; two ladies swing in the centre [4]; six hands around the ladies [8]; all turn partners [4].

No. 3.

Wait 8 bars . First four lead to the right [4]; chasse out, form lines [4]; right and left [8]; ladies' chain [8]; all forward and back [4]; turn partner [4]; ladies' grand chain [8]; all

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balance partner [4]; turn 17 partner [4]; sides lead to the right [4]; chasse out, form lines [4]; right and left [8]; ladies' chain [8]; all forward and back [4]; turn partner [4]; grand right and left, half around [8], promenade to places [8].

No. 4.

Wait 8 bars . First couple lead to the right [4]; four hands around [4]; cross right hand half around with next couple [4]; left hand back [4]; ladies' chain with next couple [8]; all forward and back [4]; turn partners [4]. Next couple lead to the right [4]; four hands around [4]; cross right hand with next couple [4]; left hand back [4]; ladies' chain with next [8]; all forward and back [4]; turn partners [4]; next couple lead to the right [4]; four hands around [4]; cross right hand with next couple [4]; left hand back [4]; ladies' chain with next [8]; all forward and back [4]; turn partners [4]. Last couple lead to the right [4]; four hands around [4]; cross right hand with next couple [4]; left hand back [4]; ladies' chain with next [8]; all forward and back [4]; turn partners [4].

No. 5.

Before starting music, call "Eight hands around" 18 * [8]; the other way [8]; grand right and left [16]; four ladies cross right hand, half around [4]; left hand back [4]; right hand to partner, balance [4]; turn partner [4]; four ladies' grand chain [8]; all balance partner [4]; turn partner [4]; four gents cross right hands half around [4]; left hand back [4]; right hand to partner, balance [4]; turn partner [4]; four gents' grand chain [8]; all balance partner [4]; turn partner [4]; Every lady balance to corner [4]; Turn gent behind you (wait a bar, then say) "Why that's your partner" [4]; all promenade around the hall [8].

Dancers and music start together.

19

QUADRILLE.

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As prompted by J. A. French .

No. 1

Wait 8 bars . First four right and left [8]; promenade [8]; ladies' chain [8]; promenade [8]; sides right and left [8]; promenade [8]; ladies' chain [8]; promenade [8]; all hands around [8]; other way to places [8].

No. 2.

Wait 8 bars . First lady balance to right hand gent [4]; turn next gent [4]; balance next gent [4]; in the centre with partner [4]; all hands around that couple [8]; next lady balance to right hand gent [4]; turn next [4]; balance next [4]; in the centre with your partner [4]; all hands around that couple [8]; the next lady the same [16]; all around that couple [8]; the last lady likewise [16]; all around that couple [8].

No. 3.

Wait 8 bars . First couple lead to the right [4], four hands around [4]; right and left with next couple [8]; ladies' chain with next couple [8]; all forward and back [4]; turn partner [4]; next couple lead to the right 20 [4]; four hands around [4]; right and left with next couple [8]; ladies' chain with next couple [8]; all forward and back [4]; turn partner [4]; next couple the same [32]; next couple the same [32]; all balance corners [4]; turn partner [4]; all promenade [8].

No. 4.

Wait 8 bars . First couple forward and back [4]; lady cross over [4]; forward and back three [4]; four hands half around [4]; ladies' chain [8]; forward four [4]; right and left to place [4]. Next couple forward and back [4]; lady cross over [4]; forward and back three [4]; four hands half around [4]; ladies' chain [8]; forward four [4]; right and left to place [4]. Next

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couple forward and back [4]; lady cross over [4]; forward and back three [4]; four hands half around [4]; ladies' chain [8]; forward four [4]; right and left to place [4]. Last couple forward and back [4]; lady cross over [4]; forward and back three [4]; four hands half around [4]; ladies' chain [8]; forward four [4]; right and left to place [4].

No. 5.

Wait 8 bars . All balance partner [4]; 21 turn partner [4]; grand right and left [16]; four ladies join right hands, four gents join right hands, four gents join right hands across also [8]; all hands around as you are [8]; the other way [8]; balance partner [4]; turn partner [4]; all promenade [8]; four gents join right hands, four ladies join right hands across also [8]; all hands around [8]; other way [8]; all balance corner [4]; turn (wait one bar) partner [4]; all promenade [8]; grand right and left [16]; four ladies join both hands, four gents join both hands across also [8]; all hands around [8]; the other way [8]; balance corner [4]; turn partner [4]; all join hands, forward and back [4]; turn partner [4]; all promenade around the hall [8].

Note . In Nos. 2 and 3, call for 3d and 4th couples as directed, as it is not necessary generally to call all the changes after two couples have danced them.

22

QUADRILLE.

As prompted by J. A. French .

No. 1.

Wait 8 bars . First four right and left [8]; promenade [8]; ladies' chain [8]; promenade [8]; sides right and left [8]; promenade [8]; ladies' chain [8]; promenade [8]; ladies' grand chain [8]; all balance partner [4]; turn partner [4].

No. 2.

Wait 8 bars . First four forward and back [4]; ladies cross over [4]; chasse [4]; cross back [4]; all promenade [8]; grand right and left [16]; all balance corner [4]; turn partner [4]; sides forward and back [4]; ladies cross over [4]; chasse [4]; cross back [4]; all join hands forward and back [4]; turn partner [4].

No. 3.

Wait 8 bars . First four lead to the right [4]; four hands around [4]; right and left [8]; ladies' chain [8]; all forward and back [4]; turn partner [4]; left hand to corner, grand left and right [16]; Sides lead to the right [4]; four hands around [4]; right and 23 left [8]; ladies' chain [8]; all forward and back [4]; turn partners [4].

No. 4.

Wait 8 bars . Four ladies forward and back [4]; four gents forward and back [4]; four ladies' grand chain [8]; all turn partners [8]; all promenade [8]. Four gents forward and back [4]; four ladies forward and back [4]; four gents' grand chain [8]; all turn partners [8]; all promenade [8].

No. 5.

Dancers begin with the music . All hands around to the left [8]; other way [8]; grand right and left [16]; every lady balance to right hand gent [4]; turn [4]; promenade with same [8]; ladies pass along to next gent [4]; turn [4]; promenade [8]; ladies pass along to next gent [4]; turn [4]; promenade [8]; all balance partner [4]; turn [4]; promenade [8]; all hands around [8]; other way [8]; grand right and left [16]; all balance partner [4]; turn partner [4]; all promenade around the hall [8].

Note . In some of the *changes* it requires nearly all of the *measures* for the calling. Where there are such changes the orchestra should play *piano* .

24

QUADRILLE.

As prompted by J. A. French .

No. 1.

Wait 8 bars . First four right and left [8]; promenade [8]; ladies' chain [8]; promenade [8]; sides right and left [8]; promenade [8]; ladies' chain [8]; promenade [8]; gents' grand chain [8]; balance partner [4]; turn partner [4].

No. 2.

Wait 8 bars . First lady turn right hand gent with right hand [4]; next gent with left hand [4]; next gent with right hand [4]; in the centre with your partner [4]; all hands around that couple [8]; next lady turn right hand gent with right hand [4]; next with left hand [4]; next with right hand [4]; in the centre with your partner [4]; all hands around that couple [8]; next lady the same [4]; go right along, please [12]; all hands around that couple [8]; last lady turn right hand gent with right hand [4]; way around, please [12]; all around that couple [8].

No. 3.

Wait 8 bars . First four forward and back 25 [4]; four hands around [4]; right and left with right hand couples [8]; ladies' chain with opposite couples [8]; all forward and back [4]; turn partner [4]; all promenade [8]; four ladies' grand chain [8]; Sides forward and back [4]; four hands around [4]; right and left with right hand couples [8]; ladies' chain with opposite couples [8]; all forward and back [4]; turn partner [4].

No. 4.

Wait 8 bars . First two forward [4]; swing between side couples [4]; three hands around [4]; forward and back six [4]; same two cross over [4]; three hands around [4]; all balance partners [4]; turn partners [4];* next two the same [32];* . next two the same [32];* . last two the same [32].

If preferred, call all the changes as for the first two.

No. 5.

Dancers begin with the music . All balance partner [4]; turn (wait one bar) corners [4]; grand right and left [16]; four ladies forward in the centre [4]; gents all around the outside [4]; form a basket [8]; all hands around [8]; other way [8]; all balance corner (wait one bar) turn (then say) why 26 don't you turn [8]; all turn partners [8]; grand right and left [16]; four gents forward in the centre [4]; ladies all around the outside [4]; form a basket [8]; all hands around [8]; other way [8]; all balance corner [4]; turn partner [4]; all promenade [8]; ladies' grand chain [8]; balance partner [4]; turn partner [4]; grand right and left, half around [8]; all promenade around the hall [8].

27

QUADRILLE.

As prompted by J. A. French .

No. 1.

Wait 8 bars . First four right and left [8]; promenade [8]; ladies' chain [8]; promenade [8]; sides right and left [8]; promenade [8]; ladies' chain [8]; promenade [8]; all balance corner [4]; turn partner [4]; all promenade [8].

No. 2.

Wait 8 bars . First four forward and back [4]; four hands around [4]; all balance corner [4]; turn partner [4]; ladies' half grand chain [4]; promenade with that gent [8]; ladies' half grand chain [4]; sides forward and back [4]; four hands around [4]; all balance partner [4]; turn partner [4]; gents' half grand chain [4]; promenade with that lady [8]; gents' half grand chain [4]; all forward and back [4]; turn partner [4].

No. 3.

Wait 8 bars . First four lead to the right [4]; chasse out, form lines [4]; ladies' chain in line [4]; ladies' chain across [4]; ladies' chain in line [4]; ladies' chain across [4]; all forward and back [4]; turn partner [4]; 28 grand right and left [16]; sides lead to the right [4]; chasse out, form lines [4]; ladies' chain across [4]; ladies' chain in line [4]; ladies' chain across [4]; ladies' chain in line [4]; all forward and back [4]; turn partner [4]; grand right and left [16]; all balance partner [4]; turn partner [4]; all promenade [8].

No. 4.

Wait 8 bars . First couple lead to the right [4]; four hands around [4]; right and left with the next couple [8]; ladies' chain with the next couple [8]; all join hands, forward and back [4]; turn partners [4]. Next couple lead to the right [4]; four hands around [4]; right and left with the next couple [8]; ladies' chain with the next couple [8]; all join hands, forward and back [4]; turn partners [4]. Next couple lead to the right [4]; four hands around [4]; right and left with the next couple [8]; ladies' chain with the next couple [8]; all join hands, forward and back [4]; turn partners [4]. Last couple lead to the right [4]; four hands around [4]; right and left with the next couple [8]; ladies' chain with the next couple [8]; all join hands, forward and back [4]; turn partners [4].

No. 5.

Wait 8 bars . First couple lead to the right [4]; four hands around [4]; four lead to next couple, six hands around [8]; six lead to next couple, eight hands around [8]; other way [8]; next couple lead to right hand couple [4]; four hands around [4]; four lead to next couple, six hands around [8]; six lead to next couple, eight hands around [8]; all promenade [8]; next couple lead to the right hand couple, four hands around [8]; to the next [8]; to the next [8]; other way [8]; last couple lead to the right, four hands around [8]; to the next [8]; to the next [8]; all promenade [8]; ladies' grand chain [8]; grand right and left [16]; all forward and back [4]; forward and address very gracefully [4]; all promenade the hall [8].

Note . Call number five as it is written. The dancers will understand what is meant by "To the next" for the third and fourth couples.

30

QUADRILLE.

As prompted by J. A. French .

No. 1.

Wait 8 bars . First four half right and left [4]; promenade [8]; half right and left [4]; ladies' chain [8]; promenade [8]; ladies' grand chain [8]; balance partner [4]; turn partner [4]; sides half right and left [4]; promenade [8]; half right and left [4]; ladies' chain [8]; promenade [8]; gents' grand chain [8]; balance partner [4]; turn partner [4].

No. 2.

Wait 8 bars . First four forward and back [4]; four hands half around [4]; ladies' chain [8]; forward four [4]; right and left to place [4]; grand right and left [16]; all balance partner [4]; turn partner [4]; sides forward and back [4]; four hands half around [4]; ladies' chain [8];

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forward sides [4]; half right and left to places [4]; grand right and left [16]; balance partner [4]; turn partner [4].

No. 3.

Wait 8 bars . First four lead to the right [4]; chasse out and form lines [4]; chasse 31 across by couples [4]; half right and left [4]; chasse across by couples [4]; half right and left [4]; all forward and back [4]; turn partner [4]; all promenade [8]; sides lead to the right [4]; chasse out and form lines [4]; chasse across by couples [4]; half right and left [4]; chasse across by couples [4]; half right and left to place [4]; all forward and back [4]; turn partner [4]; all promenade [8]; ladies' grand chain [8]; balance partner [4]; turn partner [4]; gents' grand chain [8]; all balance partner [4]; turn partner [4].

No. 4.

Wait 8 bars . First couple forward and back [4]; first lady cross over [4]; forward and back three [4]; two ladies cross over [4]; forward and back three [4]; turn partners to place [4]; all promenade [8]. Next couple forward and back [4]; lady cross over [4]; forward and back three [4]; two ladies cross over [4]; forward and back three [4]; turn partners to place [4]; all promenade [8]. Next couple forward and back [4]; lady cross over [4]; forward and back three [4]; two ladies cross over [4]; forward and back three [4]; turn partners to place [4]; all promenade [8]. Last couple forward and 32 back [4]; lady cross over [4]; forward and back three [4]; two ladies cross over [4]; forward and back three [4]; turn partners to place [4]; all promenade [8].

No. 5.

All hands around to the left [8]; other way [8]; grand right and left [16]; four ladies forward in centre [4]; all the boys around the outside [4]; form a basket [4]; all hands around [8]; other way [8]; turn partner [4]; all forward, turn the opposite quick [8]; turn partner [8]; ladies' grand chain [8]; turn corner [4]; turn partner lively [4]; four gents forward in the

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centre [4]; all the girls around the outside [4]; form a basket [4]; all hands around [8]; other way [8]; turn partner [4]; eight hands around [8]; other way [8]; grand right and left [16]; all join hands forward and back [4]; turn partner [4]; all promenade the hall [8].

Note . The eight measures given to turn partner is perfectly allowable.

33

PORTLAND FANCY.

Form the same as for a Quadrille.

Wait 8 bars . First four right and left [8]; promenade [8]; ladies' chain [8]; promenade [8]; sides right and left [8]; promenade [8]; ladies' chain [8]; promenade [8]; first four lead to the right [4]; Chasse out and form lines [4]; all forward and back [4]; ladies cross over to partner [4]. Then stop music and say, "form lines for Portland Fancy." (The manager will notify you when the lines are all formed.)

Then call, eight hands around [8]; right and left [8]; ladies' chain [8]; all forward and back [4]; pass through to the next [4]; repeat these changes several times, then call, all balance partners [4]; turn partners [4]; all promenade around the hall [8].

34

CALEDONIAN QUADRILLE.

No. 1.

Scotch music.

Wait 8 bars . First four cross right hand half around [4]; left hand back [4]; promenade four [8]; ladies' chain [8]; promenade four [8]; sides cross right hand half around [4]; left hand back [4]; promenade sides [8]; ladies' chain [8]; promenade sides [8]; all hands around [8]; other way [8].

No. 2.

Wait 8 bars . All join hands forward and back [4]; forward and address [4]; every lady balance to right hand gent [4]; turn that gent [4]; promenade [8]; all join hands forward and back [4]; forward and address [4]; every lady balance to right hand gent [4]; turn that gent [4]; promenade [8]; all join hands forward and back [4]; forward and address [4]; every lady balance to right hand gent [4]; turn that gent [4]; promenade [8]; all join hands forward and back [4]; forward and address [4]; ladies balance to partners [4]; turn partner [4]; promenade [8].

No. 3.

Wait 8 bars . First four lead to the right 35 [4]; chasse out and form lines [4]; ladies' chain across [4]; ladies' chain in line [4]; ladies' chain across [4]; ladies' chain in line [4]; all forward and back [4]; turn partners [4]; ladies' grand chain [8]; all promenade [8]; sides lead to the right [4]; chasse out and form lines [4]; ladies' chain across [4]; ladies' chain in line [4]; ladies' chain across [4]; ladies chain in line [4]; all forward and back [4]; turn partner [4]; gents' grand chain [8]; all promenade [8].

No. 4.

Wait 8 bars . First four forward and back [4]; turn partners [4]; four ladies change places to the right [4]; four gents change places to the left [4]; four ladies change places to the right [4]; four gents change places to the left [4]; all promenade to place [4]; turn partners [4]. Sides forward and back [4]; turn partners [4]; four ladies change places to the right [4]; four gents change places to the left [4]; four ladies change places to the right [4]; four gents change places to the left [4]; all promenade to place [4]; turn partners [4].

No. 5.

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Wait 8 bars . First couple promenade inside the set [8]; grand right and left [16]; 36 four ladies forward and address [4]; four gents forward and address [4]; next couple promenade inside [8]; grand right and left [16]; four ladies forward and address [4]; four gents forward and address [4]; next couple promenade inside [8]; grand right and left [16]; four ladies forward and address [4]; four gents forward and address [4]; last couple promenade inside [8]; grand right and left [16]; four ladies forward and address [4]; four gents forward and address [4]; all promenade around the hall [8].

37

LANCERS.

No. 1.

Wait 8 bars . First four forward and back [4]; turn the opposite [4]; first couple chasse [8]; all balance corner [4]; turn partner [4]; sides forward and back [4]; turn the opposite [4]; second couple chasse [8]; all balance corner [4]; turn partner [4]; first four forward and back [4]; four hands around [4]; third couple chasse [8]; all balance partner [4]; turn partner [4]; sides forward and back [4]; four hands around [4]; last couple chasse [8]; all balance partner [4]; turn partner [4].

No. 2.

Wait 8 bars . First four forward and back [4]; ladies cross over [4]; chasse [4]; cross back [4]; all forward and back [4]; turn partners [4]; sides forward and back [4]; ladies cross over [4]; chasse [4]; cross back [4]; all hands around [8]; first four forward and back [4]; gents cross over [4]; chasse [4]; cross back [4]; all forward and back [4]; turn partner [4]; sides forward and back [4]; gents cross over [4]; chasse [4]; cross back [4]; all hands around [8];

38

No. 3.

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Wait 8 bars . First four forward and back [4]; forward and address [4]; ladies' chain [8]; sides forward and back [4]; forward and address [4]; ladies' chain [8]; all forward and back [4]; forward and address [4]; four ladies' grand chain [8]; all forward and back [4]; forward and address [4]; four gents' grand chain [8].

No. 4.

Wait 8 bars . First four lead to the right and address [4]; to the opposite and address [4]; address partner, in place [4]; first four right and left [8]; sides lead to the right and address [4]; to the opposite and address [4]; address partner, in place [4]; sides right and left [8]; first four lead to the left and address [4]; to the opposite and address [4]; address partner, in place [4]; first four cross right hand, half around [4]; left hand back [4]; sides lead to left and address [4]; to the opposite and address [4]; address partner, in place [4]; sides cross right hand, half around [4]; left hand back [4].

No. 5.

Call "Address partners" (orchestra plays chord) then call "grand right and left" [16]; first couple face out, other couples face 39 in line [8]; chasse [8]; march [8]; all forward and back [4]; turn partner [4]; grand right and left [16]; next couple face out [8]; chasse [8]; march [8]; all forward and back [4]; turn partner [4]; grand square, first four forward, sides separate [8]; sides forward, first four separate [8]; next couple face out [8]; chasse [8]; march [8]; all forward and back [4]; turn partner [4]; grand square, sides forward, first four separate [8]; first four forward, sides separate [8]; last couple face out [8]; chasse [8]; march [8]; all forward [4]; turn partner [4]; grand right and left, half around [8]; all promenade the hall [8].

40

SARATOGA LANCERS.

No. 1.

Wait 8 bars . Head couples forward and back with side couples [4]; turn the opposite [4]; head couples chasse [8]; all balance partner [4]; turn partner [4]; side couples forward and back with head couples [4]; turn the opposite [4]; sides couples chasse [8]; all balance corner [4]; turn partner [4]; head couples forward and back with side couples [4]; turn the opposite [4]; head couples chasse [8]; all balance partner [4]; turn partner [4]; side couples forward and back with head couples [4]; turn the opposite [4]; side couples chasse [8]; all balance corner [4]; turn partner [4].

Note . Head couples are the first four.

No. 2.

Wait 8 bars . Head couples forward and back with sides [4]; ladies cross over [4]; chasse [4]; ladies cross back [4]; all hands around [8]; sides forward and back with head couples [4]; ladies cross over [4]; chasse [4]; cross back [4]; ladies' grand chain [8]; head couples forward and back with side couples [4]; gents cross over [4]; chasse [4]; gents 41 cross back [4]; all hands around [8]; side couples forward and back with head couples [4]; gents cross over [4]; chasse [4]; gents cross back [4]; gents' grand chain [8].

No. 3.

Wait 8 bars . Head couples forward and back with sides [4]; forward and address [4]; ladies cross right hand, half around, gents' promenade [4]; left hand back [4]; sides forward and back with heads [4]; forward and address [4]; all promenade [4]; all join hands, forward and back [4]; forward and address [4]; gents cross right hands, half around, ladies promenade [4]; left hands back [4]; all join hands, forward and back [4]; forward and address [4]; all promenade [8].

No. 4.

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Wait 8 bars . Head couples lead to the right and address [4]; to the opposite [4]; partner to place and address [4]; all turn corner with right hand [4]; partner with left hand [4]; sides lead to the right and address [4]; to the opposite [4]; partner to place and address [4]; ladies' grand chain [8]; head couples lead to the left and address [4]; to the opposite [4]; partner to place and address [4]; all turn corner with right hand [4]; partner with left hand [4]; sides lead to the left and address 42 [4]; to the opposite [4]; partner to place and address [4]; gents' grand chain [8].

No. 5.

All address partner (chord); then call “grand right and left” [16]; head couple face out, other couples face in line [8]; chasse [8]; all face partner, head couple chasse through the centre and back [8]; all forward and back [4]; turn partner [4]; grand right and left [16]; next couple face out [8]; chasse [8]; all face partner, head couple chasse through the centre and back [8]; all forward and back [4]; turn partners [4]; grand right and left [16]; next couple face out [8]; chasse [8]; all face partners, head couple chasse through the centre and back [8]; all forward and back [4]; turn partner [4]; grand right and left [16]; last couple face out [8]; chasse [8]; all face partner, head couple chasse through the centre and back [8]; all forward and back [4]; turn partner [4]; grand right and left, half around [8]; all promenade the hall [8].

Note . This is not the Original Saratoga Lancers but one that *is popular* and danced at all the fashionable hops and summer resorts.

43

CENTENNIAL LANCERS.

(*Eight couples in a set* .)

No. 1.

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Wait 8 bars . Head couples forward and back [4]; turn the opposite [4]; head couples chasse, opposite couples outside [4]; reverse back [4]; all balance partner [4]; turn partner [4]; side couples forward and back [4]; turn the opposite [4]; side couples chasse, opposite outside [4]; reverse back [4]; all balance partners [4]; turn partners [4]; repeat with head couples and then with side couples, etc., etc.

No. 2.

Wait 8 bars . Head couples forward and back [4]; ladies cross over [4]; chasse [4]; cross back [4]; all join hands, forward and back [4]; turn partners [4]; side couples forward and back [4]; ladies cross over [4]; chasse [4]; cross back [4]; all join hands, forward and back [4]; turn partners [4]; head couples forward and back [4]; gents cross over [4]; chasse [4]; cross back [4]; all forward and back [4]; turn partners [4]; side couples forward and back [4]; gents cross over [4]; chasse [4]; cross back [4]; all forward and back [4]; turn partners [4].

44

No. 3.

Wait 8 bars . Head couples forward and back [4]; forward and address [4]; heads, ladies' chain [8]; side couples forward and back [4]; forward and address [4]; sides, ladies' chain [8]; all join hands, forward, leave ladies in the centre facing partners and address [8]; gents eight hands around the ladies [8]; all join hands, forward again, leave gents in the centre facing partners and address [8]; ladies all hands around [8].

No. 4.

Wait 8 bars . Head couples lead to the right and address [4]; lead to the opposite couples and address [4]; address partner, in places [4]; heads right and left [8]; side couples lead to the right and address [4]; lead to opposite couples and address [4]; address partners

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in places [4]; sides right and left [8]; repeat with heads, leading to the left, etc., and then sides leading to the left, etc., etc.

No. 5.

All address partners (chord); all hands around [16]; head couples face out, other couples face in line [8]; chasse [8]; march [8]; all forward [4]; turn partners 45 [4]; all hands around [16]; next two couples face out [8]; chasse [8]; march [8]; all forward [4]; turn partners [4]; all hands around [16]; next two couples face out [8]; chasse [8]; march [8]; all forward [4]; turn partners [4]; all hands around [16]; last two couples face out [8]; chasse [8]; march [8]; all forward [4]; turn partners [4]; all join hands, forward and back [4]; forward and address [4]; all promenade around the hall [8].

46

WALTZ LANCERS.

Play an ordinary waltz and do not stop between the numbers.

Wait 8 bars . All join hands, forward and back [4]; forward and address [4]; first four waltz inside [8]; all join hands, forward and back [4]; forward and address [4]; sides waltz inside [8]; first four forward and back [4]; ladies cross over and waltz [8]; ladies cross back [4]; sides forward back. [4]; ladies cross over and waltz [8]; ladies cross back [4]; all waltz [8]; grand right and left, half around [8]; all waltz to places [8]; first couple waltz inside and face out [8]; other couples face in line and all face partners [8]; all give right hands, cross over and address [4]; left hand back and address [4]; head couple waltz through the centre and, back [8]; all waltz to places [8]; grand right and left, half around [8]; waltz to places [8]; next couple waltz inside and face out [8] other couples face in line, all face partners [8]; all give right hands, cross over and address [4]; left hands back and address [4]; head couple waltz through the centre and back [8]; all waltz to places [8]; grand 47 right and left, half around [8]; waltz to places [8]; next couple waltz inside and face out [8]; other couples face in line and face partner [8]; all give right hands, cross over and address [4]; left hands back

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and address [4]; head couple waltz through the centre and back [8]; all waltz to places [8]; grand right and left, half around [8]; waltz to places [8]; last couple waltz inside and face out [8]; other couples face in line, all face partners [8]; all give right hands, cross over and address [4]; left hands back and address [4]; head couple waltz through the centre and back [8]; all waltz to places [8]; grand right and left, half around [8]; all waltz around the hall [16].

48

WALTZ QUADRILLE.

Note . Play an ordinary waltz and do not stop between the numbers.

Wait 8 bars . Ladies' half grand chain [4]; waltz with that gent [8] ladies' half grand chain [4]; all waltz [8] gents' half grand chain [4]; waltz with that lady [8]; gents' half grand chain [4]; all waltz [8]; all join hands, forward and back [4]; ladies pass to right hand gent [4]; waltz with that gent [16]; all join hands, forward and back [4]; ladies pass to right hand gent [4]; waltz with that gent [16]; all join hands, forward and back [4]; ladies pass to right hand gent [4]; all waltz with that gent [16]; all join hands, forward and back [4]; ladies pass to partners [4]; all waltz around the hall. (Play one number of a waltz after calling these changes.)

49

POLKA QUADRILLE.

Wait 8 bars . All polka inside [16]; the head couple polka inside [8]; next couple last couple [8]; last couple [8]; all join hands forward and back [4]; ladies pass to right hand gent [4]; polka with same [8]; all join hands, forward and back [4]; ladies pass to right hand gent [4]; polka with same [8]; all join hands forward and back [4]; ladies pass to right hand gent [4]; polka with same [8]; all join hands, forward and back [4]; ladies pass to partner [4]; all polka around the hall. (Play polka once through after calling these changes).

50

FANCY MEDLEY.

Polka.

Wait 8 bars . All polka inside the set [8]; first four forward and back [4]; ladies cross over [4]; polka with that gent [8]; cross back [4]; sides forward and back [4]; ladies cross over [4]; polka with that gent [8]; cross back [4]; all polka [8]; grand right and left, half around [8]; polka to places [8]; all join hands forward and back [4]; forward and address [4]; polka [16] (or to hold).

Schottische.

All schottische [16]; first couple schottische inside [8]; next couple schottische inside [8]; next couple schottische inside [8]; last couple schottische inside [8]; right and left [16]; all schottische [16].

Waltz.

Wait 8 bars . First four waltz inside [8]; all forward and back [4]; forward and address [4]; all waltz [16]; sides waltz [8]; all forward and back [4]; forward and address 51 [4]; all waltz [16]; all forward and back [4]; ladies pass to the right [4]; waltz [8]; all forward and back [4]; ladies pass to the right [4]; waltz [8]; all forward and back [4]; ladies pass to the right [4]; waltz [8]; all forward and back [4]; ladies pass to the right [4]; all waltz [8]; grand right and left, half around [8]; all waltz around the hall. (Waltzing around the hall may be continued *ad libitum* .)

Waltz. The German.

When there are not too many couples the prompter may introduce the following.

Play first two numbers of a waltz, then stop the music and call “all please join hands and form a circle around the hall.” After circle is formed call “now we will have the grand right

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and left figure. All change partners when signal is given and waltz.” (Signal may be given by blowing a whistle or tapping on music stand). Then call the figure as follows: grand right and left [16]; (signal) all waltz [6]; (signal) all form a circle (signal) grand right and left [16]; (signal) all waltz [8]; (signal) form circle again (signal) grand right and left [8]; all waltz around the hall.

52

While dancing this figure the music should be continuous until all have danced around the hall at the finish. The prompter may use his own judgment in the number of measures to allow for the waltz after each signal, etc., etc.

53

SOCIETY QUADRILLE.

As taught by the popular dancing teacher, Prof. Antoine, of Boston .

No. 1.

Wait 8 bars . Head couples right and left with right hand side couples [8]; promenade [8]; ladies' chain with right hand couples [8]; promenade [8]; head couples right and left with left hand side couples [8]; promenade [8]; ladies' chain with left hand couples [8]; promenade [8].

No. 2.

Wait 8 bars . Heads face to the right, forward and back [4]; cross over [4]; forward and back [4]; cross back [4]; promenade [8]; heads face to the left, forward and back [4]; cross over [4]; forward and back [4]; cross back [4]; promenade [8].

No. 3

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Wait 8 bars . Head couple face to the right, give right hand across [4]; left hand back [4]; balance [4]; half promenade [4]; ladies forward and back [4]; gents forward and back [4]; forward four [4]; cross to places [4]; heads face to the right, give right hand across [4]; left hand back [4]; balance [4]; half promenade [4]; ladies forward and back [4]; gents forward and back [4]; forward four [4]; cross to places [4].

No. 4.

Wait 8 bars . Heads face to the right, forward four [4]; head ladies cross over [4]; forward three [4]; ladies cross over [4]; forward three [4]; cross back [4]; four hands half around [4]; right and left to places [4]; heads face to the left, forward four [4]; head ladies cross over [4]; forward three [4]; ladies cross over [4]; forward three [4]; cross back [4]; four hands half around [4]; right and left to places [4].

No. 5.

Wait 8 bars . Head couples face to the right, ladies' chain [8]; all forward and back [4]; ladies cross over [4]; all forward and back [4]; ladies cross back [4]; all promenade [8]; heads face to the left, ladies' chain [8]; all forward and back [4]; gents cross over [4]; all forward and back [4]; gents cross back [4]; all promenade [8].

Note . The heads are the first four. All the figures are danced in diagonal form, each couple dancing all the time, not waiting as in old style quadrilles.

55

PLAIN QUADRILLE.

As prompted by W. J. Watts, of Boston .

No. 1.

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Wait 8 bars . First four right and left [8]; promenade [8]; ladies' chain [8]; promenade [8]; sides right and left [8]; promenade [8]; ladies' chain [8]; promenade [8]; all balance corner [4]; turn partner [4]; all promenade [8].

No. 2.

Wait 8 bars . First two forward and swing in centre [4]; six hands around [8]; turn partner [4]; all promenade [8]; next two forward and swing in centre [4]; six hands around [8]; turn partner [4]; all promenade [8]; next two forward and swing in centre [4] six hands around [8]; turn partner [4]; all forward and back [4]; turn partner [4]; last two forward and swing in the centre [4]; six hands around [8]; all turn partners [4]; all forward and back [4]; turn partner [4].

No. 3.

Wait 8 bars . First two forward and back [4]; cross over [4]; ladies join hands, chasse 56 across [4]; return outside [4]; forward four [4]; turn partner to place [4]; next two forward and back [4]; cross over [4]; gents join hands, chasse across [4]; return outside [4]; forward four [4]; turn partner to place [4]; next two forward and back [4]; cross over [4]; ladies chasse across [4]; return outside [4]; forward four [4]; turn partners to place [4]; last two forward and back [4]; cross over [4]; gents chasse across [4]; return outside [4]; forward four [4]; turn partner to place [4]; right hand to partner, grand right and left [16]; all forward and back [4]; turn partner [4].

No. 4.

(It is seldom that five numbers of a quadrille are danced, and No. 4 is the one usually omitted. We therefore omit it from this and a few others. A No. 4 from any other plain quadrille can be introduced if desired.)

No. 5.

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Wait 8 bars . Eight hands around [8]; grand right and left [16]; four ladies cross right hand, one-half around [4]; back with left [4]; join hands and balance [4]; turn partners [4]; ladies' grand chain [16]; four gents cross right hands, one-half around [4]; back with left [4]; join hands and balance 57 [4]; turn partners [4]; grand right and left [16]; all forward and back [4]; forward and address [4]; promenade the hall [8].

58

PLAIN QUADRILLE.

As prompted by W. W. Sturtevant, of Boston .

No. 1.

Wait 8 bars . First four right and left [8]; promenade [8]; ladies' chain [8]; promenade [8]; sides right and left [8]; promenade [8]; ladies' chain [8]; promenade [8]; all balance partner [4]; turn partner [4]; all promenade [8].

No. 2.

Wait 8 bars . First four forward and back [4]; ladies in centre [4]; six hands around [8]; first four promenade [8]; sides forward and back [4]; ladies in centre [4]; six hands around [8]; grand right and left [16]; all promenade [8].

No. 3.

Wait 8 bars . First lady balance to right hand gent [4]; turn next [4]; balance next [4]; partner in centre [4]; six hands around [8]; next lady balance right hand gent [4]; turn next [4]; balance next [4]; partner in centre [4]; six hands around [8]; next lady balance right hand gent [4]; turn next [4]; balance next [4]; partner in centre [8]; last 59 lady balance right hand gent [4]; turn next [4]; balance next [4]; partner in centre [4]; six hands around [8].

No. 5.

Wait 8 bars . Every lady balance to right [4]; turn the same [4]; every lady balance to the right [4]; turn the same [4]; every lady balance to the right [4]; turn the same [4]; every lady balance to partner [4]; turn partner [4]; eight hands around [8]; grand right and left [16]; four ladies forward, stop in centre [4]; four gents four hands around [4]; form a basket [8]; eight hands around [8]; all promenade [8]; four gents forward, stop in centre [4]; four ladies four hands around [4] form basket [8]; eight hands around [8]; other way [8]; all forward and back [4]; turn partner [4]; promenade hall [8].

60

PLAIN QUADRILLE.

As prompted by Frank Buffum, of Boston .

No. 1.

Wait 8 bars . First four right and left [8]; promenade [8]; ladies' chain [8]; promenade [8]; sides right and left [8]; promenade [8]; ladies' chain [8]; promenade [8]; ladies' grand chain. [16].

No. 2.

Wait 8 bars . First two forward and hack [4]; cross over [4]; chasse [4]; cross back [4]; all balance corners [4]; turn partner [4]; next two forward and back [4]; cross over [4]; chasse [4]; cross back [4]; all balance corner [4]; turn partner [4]; next two forward and back [4]; cross over [4]; chasse [4]; cross back [4]; all balance corner [4]; turn partner [4]; last two forward and back [4]; cross over [4]; chasse [4]; cross back [4]; all balance corner [4]; turn partner [4].

No. 3.

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Wait 8 bars . First four lead to the right [4]; chasse out [4]; chasse across by couples [4]; half right and left [4]; chasse 61 across by couples [4]; half right and left [4]; all forward and back [4]; turn partner [4]; sides lead to the right [4]; chasse out [4]; chasse by couples [4]; half right and left [4]; chasse by couples [4]; half right and left [4]; all forward and back [4]; turn partner [4]; grand right and left, half around [8]; promenade to places [8].

No. 5.

Eight hands around [8]; other way [8]; grand right and left [16]; every lady balance to right [4]; turn the same [4]; balance to right [4]; turn the same [4]; right hand to same, grand right and left [16]; every lady balance to right [4]; turn same [4]; balance to partner [4]; turn partner [4]; ladies' grand chain [16]; all forward and back [4]; turn partner [4]; promenade the hall [8].

62

PLAIN QUADRILLE.

As prompted by J. M. Carter, of Middleboro, Mass .

No. 1.

Wait 8 bars . First four right and left [8]; promenade [8]; ladies' chain [8]; promenade [8]; sides right and left [8]; promenade [8]; ladies chain' [8]; promenade [8]; ladies' grand chain [8]; all promenade [8].

No. 2.

Wait 8 bars . First four forward and back [4]; ladies cross over [4]; chasse to right and left [4]; first four separate, join sides [4]; all forward and back [4]; turn partner [4]; sides forward and back [4]; ladies cross over [4]; chasse to right and left [4]; sides separate, join first four [4]; all forward and back [4]; turn partner [4].

No. 3.

Wait 8 bars . First four lead to the right [4]; chasse out and form lines [4]; ladies' chain across [4]; in line [4]; across [4]; in line [4]; all forward and back [4]; turn partner [4]; sides lead to the right [4]; chasse out and form lines [4]; ladies' chain 63 across [4]; in line [4]; across [4]; in line [4]; all forward [4]; turn partner [4]; grand right and left [16].

No. 5.

Wait 8 bars . First two forward and back [4]; cross over [4]; first two on sides forward and back [4]; cross over [4]; ladies four hands around, gents right and left [8]; all forward [4]; turn partner [4]; all promenade [8]; grand right and left [16]; next two forward and back [4]; cross over [4]; last two on sides forward [4]; cross over [4]; gents four hands around, ladies right and left [8]; all forward [4]; turn partner [4]; grand right and left, half around [8]; promenade around the hall [8].

64

PLAIN QUADRILLE.

As prompted by F. O. Barnes, of Boston .

No. 1.

Wait 8 bars . First four right and left [8]; promenade [8]; ladies' chain [8]; promenade [8]; sides right and left [8]; promenade [8]; ladies' chain [8]; promenade [8]; all balance corner [4]; turn partner [4]; promenade [8].

No. 2.

Wait 8 bars . First two join right hands [4]; cross over [4]; back with left [4]; first four join hands and balance [4]; half promenade [4]; ladies' chain [8]; forward four [4]; half right and left to place [4]; next two join right hands [4]; cross over [4]; back with left [4]; first four join

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hands and balance [4]; half promenade [4]; ladies' chain [8]; forward four [4]; half right and left to places [4]; next two join right hands [4]; cross over [4]; back with left [4]; sides join hands and balance [4]; half promenade [4]; ladies' chain [8]; forward sides [4]; half right and left to places [4]; last two join right hands [4]; cross over [4]; back with left [4]; sides join hands and balance 65 [4]; half promenade [4]; ladies' chain [8]; forward four [4]; half right and left to places [4].

No. 3.

Wait 8 bars . First two forward and back [4]; turn to place [4]; ladies one-half chain [4]; half promenade [4]; ladies' half chain [4]; half promenade [4]; next two, next two, and last two same; then all balance corners [4]; turn partner [4]; ladies' grand chain [8]; all promenade [8]; all forward and back [4]; forward and address [4]; all promenade [8].

No. 5.

Wait 8 bars . Eight hands around [8]; grand right and left [16]; first lady give right hand to next gent [4]; left to next [4]; right to next [4]; partner in the centre [4]; six hands around [8]; grand right and left [16]; second, third, and fourth lady the same, then grand right and left [16]; four ladies forward and back [4]; four gents forward and stop in the centre [4]; form a basket and balance [8]; all forward and back [4]; turn partners [4]; promenade the hall [8].

66

LANCERS.

As taught at G. W. Edney's Dancing Academy, Haverhill, Mass .

No. 1.

Address corner and centres of set [8]; heads forward with sides to right and turn the opposite [8]; heads chasse through the sides and return outside [8]; all forward and back

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with corner and turn [8]; sides forward with the heads to right and turn the opposite [8]; sides chasse through the heads and return outside [8]; all forward with corner and turn [8].

No. 2.

Wait 8 bars . Heads forward and back with sides to right, forward and leave ladies in the centre, facing partner [8]; all chasse and cross back to place [8]; all join hands forward and back, turn partners [8]; sides the same.

No. 3.

Wait 8 bars . Heads forward with sides to the right and back [4]; forward and address [4];; ladies' chain [8]; sides forward with first four [4]; and back [4]; forward and address [4]; ladies' chain [8].

67

No. 4.

Wait 8 bars . Heads lead to sides and address [4]; exchange partners and lead to left and address [4]; exchange partners and lead to heads and places [4]; heads right and left with sides to right [8]; sides lead to right and address [4]; exchange partners and lead to left and address [4]; exchange and take your own partners to places [4]; sides right and left with heads to the right [8].

No. 5.

Address (orchestra plays chord). Grand right and left, half around [8]; extend right hand to partner, swing half around, grand right and left to places [8]; first couple face up the hall, sides fall in the rear [8]; chasse to right or left [8]; march down the centre and up outside [8]; forward and back [4]; turn to places [4]; repeat with grand right and left and third couple, then second couple, and lastly with fourth couple, grand square, *ad libitum* .

68

PLAIN QUADRILLE.

As prompted by J. R. Dyer, Adelphi Orchestra, Newburyport, Mass .

No. 1.

Wait 8 bars . First four cross right hands half around [4]; left hand back [4]; balance [4]; turn partners [4]; ladies' chain [8]; half promenade [4]; half right and left [4]; sides same, then grand right and left, half around [8]; promenade to place [4]; turn partner [4].

No. 2.

Wait 8 bars . First four forward and back [4]; leave ladies in centre [4]; gents swing four hands around [4]; turn partners [4]; all promenade [8]; sides forward and back [4]; ladies in centre [4]; gents swing four hands around [4]; turn partners [4]; eight hands around [8]; first four forward and back [4]; leave gents in centre [4]; ladies swing four hands around [4]; turn partners [4]; balance to corner [4]; turn partners [4]; sides forward and back [4]; gents in centre [4]; ladies swing four hands around [4]; turn partners [4]; all promenade [8].

69

No. 3.

Wait 8 bars . First four lead to right [4]; chasse out in lines [4]; right and left [8]; ladies' chain [8]; all forward and back [4]; turn partners [4]; sides same, then grand right and left [16].

No. 4.

Wait 8 bars . First two give right hand, cross over [4]; left hand back and form a line [4]; balance [4]; half promenade [4]; ladies' chain [8]; forward and back [4]; half right and left to places [4]; (four times through, once for each *two*).

No. 5.

Wait 8 bars . First four forward and back [4]; two ladies give right hands, swing between side couples [4]; forward and back six [4]; two ladies cross over [4]; six hands around [4]; turn to places [4]; balance corner [4]; turn partners [4]; sides forward and back [4]; two ladies give right hands and swing between first four [4]; forward and back six [4]; ladies cross over [4]; six hands around [4]; turn to places [4]; balance corner [4]; turn partner [4]; then first four forward, gents give right hands, etc., etc.; then sides forward, gents give right hands, and then all promenade the hall.

70

QUADRILLE.

As prompted by Gerard Russo, Boston, Mass .

No. 1.

Eight hands around [8]; sides right and left [8]; first four right and left [8]; four ladies' grand chain [8]; all promenade [8]; eight hands around [8]; first four right and left [8]; sides right and left [8]; four gents' grand chain [8]; all promenade [8]; all forward [4]; turn partner [4].

No. 2.

Wait 8 bars . First two forward [4]; cross over [4]; first two on sides forward [4]; cross over [4]; ladies right and left, gents four hands around [8]; all turn partners quick [8]; next two forward [4]; cross over [4]; last two forward [4]; cross over [4]; ladies four hands around, gents right and left [8]; all hands around [8]; turn partner quick [8].

No. 3.

Wait 8 bars . First four lead to the right [4]; four hands around to place [4]; lead to the left [4]; four hands around to place [4]; lead to the right, right and left [8]; lead to 71 the left,

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ladies' chain [8]; all join hands, forward [4]; turn partner [4]; all promenade [8]; sides lead to right [4]; four hands around [4]; lead to left [4]; four hands around [4]; lead to right, right and left [8]; lead to left, ladies' chain [8]; all forward [4]; turn partner [4]; all promenade [8].

No. 5.

Eight hands around to the left [16]; grand right and left, half around [8]; left hand back the other way [8]; balance corner [4]; turn partners [4]; four ladies cross right hand, four gents cross left hand [8]; eight hands around as you are [8]; change hands, around the other way [8]; turn partners [8]; all promenade [8]; four gents cross right hands, four ladies cross left hands [8]; all hands around as you are [8]; all change hands, around the other way [8]; turn partner [8]; everybody face out, join hands [8]; all hands around as you are [8]; turn partner [8]; left hand to partner, grand right and left, half around [8]; right hand to partner, grand right and left [8]; all forward [4]; forward again and salute [4]; all promenade around the hall [8].

72

QUADRILLE.

As prompted by Harry E. Brigham, Marlboro, Mass .

No. 1.

Wait 8 bars . First four forward and back [4]; four hands half around [4]; all balance corner [4]; turn partners [4]; ladies' grand chain [8]; first four forward and back [4]; half right and left to places [4]; repeat with sides, etc., etc.

No. 2.

Wait 8 bars . First four forward and back [4]; forward and ladies cross over [4]; balance that gent [4]; ladies' half chain [4]; forward four [4]; four hands around to places [4]; repeat with the sides, etc., etc. Then first four forward and back [4]; forward, and gents cross over

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[4]; balance that lady [4]; turn the same [4]; forward four [4]; turn partners to places [4]; repeat this with sides, etc., etc.

No. 3.

Wait 8 bars . First four lead to the right [4]; chasse out and form lines [4]; chasse 73 by couples [4]; ladies' half chain [4]; chasse by couples [4]; ladies' half chain [4]; all forward and back [4]; turn partners to places [4]; all promenade [8]; repeat this with the sides, etc., etc.

No. 4.

Wait 8 bars . First four forward and back [4]; four hands around [4]; right and left with right hand couples [8]; ladies' chain with left hand couples [8]; all join hands, forward and back [4]; turn partners [4].

No. 5.

Wait 8 bars . Eight hands around [8]; ladies' grand chain [8]; all chasse across [8]; four ladies cross right hand, half around [4]; left hand back, right hand to partner [4]; all balance [4]; turn partner [4]; grand right and left [16]; four gents cross right hands, half around [4]; left hand back, right hand to partner [4]; all balance [4]; turn partner [4]; all join hands, forward and back [4]; turn corner [4]; ladies' grand chain [8]; all balance corner [4]; turn partner [4]; all promenade the hall [8].

74

QUADRILLE.

As prompted by H. A. Martin, Nashua, N. H.

No. 1.

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Wait 8 bars . All turn corner [4]; turn partners [4]; eight hands around [8]; first four right and left [8]; sides right and left [8]; four ladies' grand chain [8]; all join hands, forward and back [4]; turn partners [4].

No. 2.

Wait 8 bars . First four forward and back [4]; forward, half right and left [4]; right and left with right hand couple [8]; ladies' chain with left hand couple [8]; first four forward and back [4]; half right and left to place [4]; sides the same.

No. 3.

Wait 8 bars . First couple forward and back [4]; forward, and lady cross over [4]; forward three and one [4]; two ladies cross over [4]; forward three and one [4]; four hands half around [4]; ladies' chain [8]; forward and back [4]; half right and left to places [4]; second, third, and fourth couples the same.

75

No. 4.

Wait 8 bars . First four lead to the right, chasse out [8]; chasse by couples [4]; half right and left [4]; ladies' chain [8]; chasse by couples [4]; half right and left [4]; ladies' chain [8]; balance all [4]; turn to place [4]; four gents cross right hand, half around [4]; left hand back [4]; join with partner, in a line and balance [4]; turn partners to place; sides the same.

No. 5.

Wait 8 bars . Address corner [4]; address partner [4]; grand right and left [16]; first couple lead to the right [4]; four hands around [4]; cross right hands, half around with next couple [4]; left hand back [4]; ladies' chain on both corners [8]; second, third, and fourth couples

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the same; then all join hands, forward [4]; forward and salute [4]; all promenade the hall [8].

76

QUADRILLE.

As prompted by W. H. Austin, Brockton, Mass .

No. 1.

Wait 8 bars . First four right and left [8]; chasse [8]; ladies' chain [8] promenade four [8]; sides right and left [8]; chasse [8]; ladies' chain [8]; promenade sides [8].

No. 2.

Wait 8 bars . First lady balance with right hand gent [4]; swing the next in the centre [4]; six hands around that couple [8]; all promenade [8]; repeat second, third, and fourth ladies.

No. 3.

Wait 8 bars . First four lead to the right [4]; chasse out [4]; all right and left [8]; ladies' chain [8]; forward and back [4]; turn partners to places [4]; right hand to partner, grand right and left [16]; repeat with side couples.

No. 5.

All join hands, forward and back [4]; eight hands half around [4]; balance there [4]; promenade to places [4]; all forward 77 and back [4]; leave ladies in the centre [4]; gents four hands around and form a basket [8]; eight hands around [8]; all balance partner [4]; and turn [4]; all join hands, forward and back [4]; eight hands half around [4]; balance there [4]; promenade back to places [4]; all forward and back [4]; leave gents in the centre [4];

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ladies four hands around and form basket [4]; eight hands around [8]; all promenade [8]; grand right and left, half around [8]; all promenade the hall [8].

Note . The changes given in the preceding dances comprise all the principal calls, and it depends upon the prompter to so mingle them as to give variety to the figures and pleasure to the dancers. Sometimes simple changes are best, while occasionally a complicated combination will give pleasure, and add to the popularity of the prompter. They are easily committed to memory, and with this book as a convenient reference there need be no difficulty in successfully filling an engagement. Contra dances are so numerous that it will not be convenient, except to a professional prompter, to commit them all to memory; therefore it will be wise to keep the book always on hand for reference.

78

CONTRA DANCES.

Only a few of the most popular contra dances will be given. A legion of old ones may be found in old violin books, with the music fitted to each. The usual formation is with six couples in a set, the ladies and gents facing each other, as follows:

The first change should be called just before starting the music, and when all the couples have been through the figure call, all forward [4]; turn partners [4]; all promenade around the hall [8]; for a finish.

Boston Fancy.

First couple cross over and balance [4]; turn [4]; down the centre and back 79 ladies' chain [8]; half promenade [4]; right and left to place [4].

Chorus Jig.

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First couple down the outside and back [8]; down the centre and cast off [8]; swing contra corners [8]; balance [4]; turn to places [4].

College Hornpipe.

First lady balance to third gent [4]; swing the second gent [4]; first gent balance to the third lady [4]; swing the second lady [4]; first couple down the centre and back [8]; right and left [8].

Cheat the Lady.

First lady balance to second gent [4]; turn whom she pleases [4]; first gent balance to second lady [4]; turn whom he pleases [4]; first couple down the centre and back [8]; right and left [8].

Chase the Squirrel.

First gent cross over, follow lady down the outside [4]; up the centre [4]; first lady cross over, follow gent down outside [4]; up 80 the centre [4]; half promenade [4]; half right and left to places [4].

Constitution Hornpipe.

(*Head couple change places .*)

Forward and back six [4]; six hands half around [4]; first and second couple ladies' chain [8]; half promenade [4]; right and left [4]; forward and back six [4]; swing to places [4]; second couple up outside to head of set.

Devil's Dream.

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First couple down outside and back, foot couple up centre same time [8]; first couple down centre and back, cast off [8]; foot couple up outside same time. Ladies' chain [8]; right and left [8].

Durang's Hornpipe.

First couple balance at the head [4]; cross over, down the outside below second couple [4]; balance again [4]; back to place [4]; down the centre and back [8]; right and left [8].

Fishers' Hornpipe.

First couple down the outside and back 81 [8]; down the centre and back [8]; swing six hands around [8]; right and left [8].

French Four.

First couple balance and cross over [4]; go below one couple [4]; balance again [4]; cross to places [4]; first couple down the centre and back [8]; right and left [8].

Girl I Left Behind Me.

(*First couple cross over before starting .*)

First couple down centre with second lady [4]; back, and leave lady at the foot [4]; down centre with second gent [4]; back and leave gent at the foot [4]; first couple down centre [4]; both couples back to places [4]; right and left [8].

Hulls' Victory.

First couple give right hands across and balance, four in line [4]; turn [4]; balance again [4]; turn [4]; down the centre and back [8]; right and left [8].

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Hay Makers.

(*Form two couples in each set facing .*)

All balance [4]; four hands around [4]; 82 half promenade [4]; half right and left [4]; forward and back [4]; pass through to next [4].

Irish Washerwoman.

First three couples forward and back [4]; turn partner half around [4]; forward and back six [4]; turn partners to places [4]; first two couples down the centre and back, first couple go below second couple [8]; right and left [8].

Kendall's Hornpipe.

First couple down the outside and back [8]; down the centre and back [8]; ladies' chain [8]; first couple balance [4]; turn to places [4].

Lady of the Lake.

First couple cross over and balance to second couple [4]; swing [4]; balance partner [4]; swing [4]; down the centre and back [8]; right and left [8].

Lady's Triumph.

First lady down the centre with second gent, partner follow after and back [8]; first couple down the centre and back [8]; right 83 and left [8]; then first gent down the centre with second lady, etc., etc.

Lady Walpole's Reel.

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First couple cross over and balance [4]; turn [4]; down the centre and back [8]; ladies' chain [8]; half promenade [4]; half right and left [4].

Lady Wasihngton's Reel.

(See Boston Fancy.)

Land of Sweet Erin.

First and third couples join hands and balance [4]; swing half around [4]; balance again [4]; swing to places [4]; first couple down the centre and back [8]; right and left [8].

Lamplighters' Hornpipe.

First couple cross over between second and third couples and balance [4]; lady turn right hand gent, gent turn right hand lady [4]; balance [4]; lady turn left hand gent, gent turn left hand lady [4]; first couple down centre and back [8]; right and left [8].

Maid in the Pump Room.

First lady down the centre, gent outside 84 and back [8]; gent down the centre, lady outside and back [8]; ladies' chain [8]; right and left [8].

Money Musk.

First couple join hands, swing once and one-half around [4]; go below next couple [4]; forward six [4]; swing three-quarters around [4]; forward six again [4]; swing to place [4]; right and left [8].

Oyster River.

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First couple cross over and go between second and third couples [4]; join hands and balance [4]; turn right hand person [4]; balance [4]; turn left hand person [4]; turn partner half around [4]; down the centre and back [8]; right and left [8].

Petronella.

First couple down the outside and back [8]; balance to sides [4]; swing partners 4]; down the centre and back [8]; right and left [8].

Pop Goes the Weasel.

First couple down the outside and up the 85 centre [8]; down the centre and up the outside [8]; first couple balance to second lady, three hands around, raise hands, lady (pop) under [8]; then balance to second gent, three hands around, raise hands, gent (pop) under [8].

Roy's Wife.

First couple join hands and balance [4]; down centre [4]; balance [4]; back to place, go below second couple [4]; right hand across, half around with next couple [4]; left hand back [4]; right and left [8].

Soldiers' Joy.

(*Form two couples facing .*)

All forward and back [4]; turn the opposite [4]; all balance [4]; turn partner [4]; ladies' chain [8]; all forward and back [4]; pass through to next couple [4].

Speed the Plough.

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First lady balance to first and second gents [4]; three hands around [4]; first gent balance to first and second lady [4]; three hands around [4]; first couple down the centre and back [8]; right and left [8].

86

Steamboat Quickstep.

Forward and back six [4]; swing three-quarters around to the left [4]; first couple chasse across and back [8]; swing contra corners [8]; forward and back six [4]; swing to places [4].

Tempest.

First two couples down the centre, four abreast, and back [8]; balance to next couple [4]; four hands around [4]; ladies' chain [8].

Twin Sisters.

First two ladies join hands, chasse across (gents outside) [8]; first two gents join hands, chasse across (ladies outside) [8]; first couple down the centre and back [8]; right and left [8].

Virginia Reel.

First lady and foot gent balance [4]; first gent and foot lady balance [4]; first lady and foot gent swing with right hand [4]; first gent and foot lady swing with right hand [4]; first lady and foot gent swing with left hand [4]; first gent and foot lady swing 87 with left hand [4]; first lady and foot gent swing with both hands [4]; first gent and foot lady swing with both hands [4]; right hand to partner and reel [28]; up the centre [4]; march [12]; down the centre to foot [4].

White Cockade.

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First lady down the centre, gent down the outside and back [8]; first gent down the centre, lady down the outside and back [8]; first couple down the centre and back [8]; right and left [8].

Walk Around.

Use two numbers of a plain quadrille, and for third number play a “walk around.”

Eight hands around [8]; all promenade [8]; first couple walk around [8]; balance corner [4]; turn partner [4]; grand right and left [16]; next couple walk around [8]; all promenade [8]; eight hands around [8]; other way [8]; grand right and left [16]; next couple walk around [8]; balance corner [4]; turn partner [4]; all promenade [8]; all promenade the other way [8]; last couple walk around [8]; eight hands around [8]; grand right and left, half around [8]; promenade the hall [8].

88

Eight-Hand Reel.

Form same as for plain quadrille.

First four forward and back [4]; sides forward and back [4]; first four swing [4]; sides swing [4]; grand right and left [16]; four ladies cross right hands, half around [4]; left hand back [4]; four gents cross right hands, half around [4]; left hand back [4]; all hands around [8]; other way [8]; grand right and left [16]; four ladies tour hands around [4]; other way [4]; four gents four hands around [4]; other way [4]; all balance corner [4]; turn corner [4]; promenade with same [8]; all turn partner quick [8]; promenade with partner [8]; grand right and left [16]; all forward and turn the opposite [8]; back to partners and promenade the hall [8].